

*Violino Primo*

SEI

QUINTETTI

Per due Violini Alto et due Violoncelli,  
Concertanti.

COMPOSTI DAL SIG.<sup>R</sup>

LUIGI BOCHERINI

*Virtuoso di camera et Compositor di musica di  
S.A.R. Don Luigi Infante di Spagna.*

OPERA XVII.

Libro quarto di Quintetti

*Novamente stampati a spese di La Chevardiere.*

*Prix 12.<sup>!!</sup>*

A PARIS

*Chés.* { *M. De la Chevardiere Editeur, rue du Roule à la Croix d'or*  
*A Lion*  
*M. Castaud vis-à-vis la Comédie.*

*En Province; chés tous les marchands de Musique.*

A . P . D . R .

## Violino Primo

I  
QUINTETTO

*dolce*  
*All<sup>o</sup> Moderato*

*F P F P PP F P mez F*

*tr* *P* *tr* *tr* *F* *P* *mez F*

*P* *rinf P* *P* *F* *P* *F*

*rinf* *rinf* *tr* *rinf*

*F P F P* *1* *1* *rinf* *F*

*P* *P* *3* *rinf*

*P* *tr* *arpe* *tr* *F*

*tr* *sf* *F* *mezo F* *F*

*P* *F* *P* *F* *P*

*F P* *F P* *tr* *tr*

*P* *rinf* *tr*

*Grave dolce*



# Violino Primo

3

This page of a musical score for Violino Primo contains 14 staves of music. The notation includes various musical symbols such as notes, rests, trills (tr), and dynamic markings (poc, P, F, cresc, rinf, m<sup>to</sup> DC). The score is divided into sections labeled "Minué" and "Trio". The "Minué" section begins on the 10th staff, marked with a 3/4 time signature and a key signature of one flat. The "Trio" section begins on the 11th staff, marked with a 3/4 time signature and a key signature of one flat. The page concludes with a double bar line and the marking "m<sup>to</sup> DC".

*Violino Primo*

*Minué*

*Trio*

*m<sup>to</sup> DC*



Violino Primo musical score, measures 1-24. The score is written for a single violin in G major (one sharp) and 4/4 time. It features a variety of musical notations including eighth and sixteenth notes, rests, and trills (tr). Dynamic markings such as *F* (forte), *FF* (fortissimo), and *P* (piano) are placed throughout the piece. The music is characterized by rapid, flowing passages and several trills. A repeat sign with first and second endings is present in measures 15-16. The section concludes with a double bar line in measure 24.

## II QUINTETTO

*All.<sup>o</sup> assai*

Quintetto musical score, measures 1-4. The score is written for a quintet in G major (one sharp) and 3/4 time. It features a variety of musical notations including eighth and sixteenth notes, rests, and trills (tr). Dynamic markings such as *F* (forte) and *P* (piano) are placed throughout the piece. The music is characterized by rapid, flowing passages and several trills. The section concludes with a double bar line in measure 4.



# Violino Primo

5

This page of a Violino Primo musical score contains 16 staves of music. The key signature is one sharp (F#) and the time signature is 4/4. The music is characterized by rapid sixteenth-note passages, often with slurs and ties. Performance markings include *stacc*, *soave*, *cres*, *poco*, *apoco*, *tr* (trills), *P* (piano), *F* (forte), and *FF* (fortissimo). Fingerings are indicated by numbers 1 and 2. The score concludes with a double bar line.



*sotto voce*

*Adagio*

**F P F P**

*poco* **F**

771f

**F**

## Minuetto



Violino Primo

Trio tacet 7



All.<sup>o</sup> assai





# III *All.<sup>o</sup> molto* Violino Primo

## QUINTETTO

The musical score is written for Violino Primo and consists of 14 staves. The tempo is marked *All.<sup>o</sup> molto*. The key signature has two flats (B-flat and E-flat). The time signature is 3/4. The score includes various musical notations such as notes, rests, trills (tr), and dynamic markings (F, P, PP, cresc). The piece concludes with a double bar line and the tempo change to *Larghetto*.

8 P

*Larghetto*

*cres*



Violino Primo

9

This page of a musical score for Violino Primo contains 14 staves of music. The notation includes various musical symbols such as notes, rests, trills (tr), triplets (3), and dynamic markings (P, F, po, rinf, m<sup>to</sup> DC.). The music is written in a single system across the staves. The first staff begins with a trill and a triplet. The second staff has a trill and a triplet. The third staff has a trill and a triplet. The fourth staff has a trill and a triplet. The fifth staff has a trill and a triplet. The sixth staff has a trill and a triplet. The seventh staff has a trill and a triplet. The eighth staff has a trill and a triplet. The ninth staff has a trill and a triplet. The tenth staff has a trill and a triplet. The eleventh staff has a trill and a triplet. The twelfth staff has a trill and a triplet. The thirteenth staff has a trill and a triplet. The fourteenth staff has a trill and a triplet.

The first system of the Violino Primo score for the Rondau. It consists of ten staves of music. The key signature is one flat (B-flat), and the time signature is 2/4. The music is characterized by rapid sixteenth-note passages, often beamed in groups of four. Trills (tr) are used frequently, particularly in the upper register. Dynamic markings include *P* (piano), *F* (forte), and *PP* (pianissimo). The system concludes with a repeat sign and a final cadence.

# IV QUINTETTO

*All.<sup>o</sup>*

The second system of the Violino Primo score for the Quintetto. It consists of four staves of music. The key signature is one flat (B-flat), and the time signature is 2/4. The music continues with rapid sixteenth-note passages and trills. Dynamic markings include *F* (forte), *P* (piano), and *PP* (pianissimo). The system concludes with a final cadence.



## Violino Primo

11

Violino Primo musical score, page 11. The score consists of 15 staves of music in treble clef, featuring complex melodic lines with many trills (tr), slurs, and dynamic markings (P, F, rin, cres). The music is written in a key with one sharp (F#) and a 2/4 time signature. The page number 11 is in the top right corner.

Key markings and dynamics include:

- rin* (first staff, first measure)
- P* (first staff, second measure)
- F* (first staff, third measure)
- P* (first staff, fourth measure)
- rin* (first staff, fifth measure)
- F* (first staff, sixth measure)
- P* (first staff, seventh measure)
- F* (first staff, eighth measure)
- P* (first staff, ninth measure)
- F* (first staff, tenth measure)
- P* (first staff, eleventh measure)
- F* (first staff, twelfth measure)
- P* (first staff, thirteenth measure)
- F* (first staff, fourteenth measure)
- P* (first staff, fifteenth measure)
- F* (first staff, sixteenth measure)
- P* (first staff, seventeenth measure)
- F* (first staff, eighteenth measure)
- P* (first staff, nineteenth measure)
- F* (first staff, twentieth measure)
- P* (first staff, twenty-first measure)
- F* (first staff, twenty-second measure)
- P* (first staff, twenty-third measure)
- F* (first staff, twenty-fourth measure)
- P* (first staff, twenty-fifth measure)
- F* (first staff, twenty-sixth measure)
- P* (first staff, twenty-seventh measure)
- F* (first staff, twenty-eighth measure)
- P* (first staff, twenty-ninth measure)
- F* (first staff, thirtieth measure)
- P* (first staff, thirty-first measure)
- F* (first staff, thirty-second measure)
- P* (first staff, thirty-third measure)
- F* (first staff, thirty-fourth measure)
- P* (first staff, thirty-fifth measure)
- F* (first staff, thirty-sixth measure)
- P* (first staff, thirty-seventh measure)
- F* (first staff, thirty-eighth measure)
- P* (first staff, thirty-ninth measure)
- F* (first staff, fortieth measure)
- P* (first staff, forty-first measure)
- F* (first staff, forty-second measure)
- P* (first staff, forty-third measure)
- F* (first staff, forty-fourth measure)
- P* (first staff, forty-fifth measure)
- F* (first staff, forty-sixth measure)
- P* (first staff, forty-seventh measure)
- F* (first staff, forty-eighth measure)
- P* (first staff, forty-ninth measure)
- F* (first staff, fiftieth measure)
- P* (first staff, fifty-first measure)
- F* (first staff, fifty-second measure)
- P* (first staff, fifty-third measure)
- F* (first staff, fifty-fourth measure)
- P* (first staff, fifty-fifth measure)
- F* (first staff, fifty-sixth measure)
- P* (first staff, fifty-seventh measure)
- F* (first staff, fifty-eighth measure)
- P* (first staff, fifty-ninth measure)
- F* (first staff, sixtieth measure)
- P* (first staff, sixty-first measure)
- F* (first staff, sixty-second measure)
- P* (first staff, sixty-third measure)
- F* (first staff, sixty-fourth measure)
- P* (first staff, sixty-fifth measure)
- F* (first staff, sixty-sixth measure)
- P* (first staff, sixty-seventh measure)
- F* (first staff, sixty-eighth measure)
- P* (first staff, sixty-ninth measure)
- F* (first staff, seventieth measure)
- P* (first staff, seventy-first measure)
- F* (first staff, seventy-second measure)
- P* (first staff, seventy-third measure)
- F* (first staff, seventy-fourth measure)
- P* (first staff, seventy-fifth measure)
- F* (first staff, seventy-sixth measure)
- P* (first staff, seventy-seventh measure)
- F* (first staff, seventy-eighth measure)
- P* (first staff, seventy-ninth measure)
- F* (first staff, eightieth measure)
- P* (first staff, eighty-first measure)
- F* (first staff, eighty-second measure)
- P* (first staff, eighty-third measure)
- F* (first staff, eighty-fourth measure)
- P* (first staff, eighty-fifth measure)
- F* (first staff, eighty-sixth measure)
- P* (first staff, eighty-seventh measure)
- F* (first staff, eighty-eighth measure)
- P* (first staff, eighty-ninth measure)
- F* (first staff, ninetieth measure)
- P* (first staff, ninety-first measure)
- F* (first staff, ninety-second measure)
- P* (first staff, ninety-third measure)
- F* (first staff, ninety-fourth measure)
- P* (first staff, ninety-fifth measure)
- F* (first staff, ninety-sixth measure)
- P* (first staff, ninety-seventh measure)
- F* (first staff, ninety-eighth measure)
- P* (first staff, ninety-ninth measure)
- F* (first staff, one hundred measure)
- P* (first staff, one hundred and first measure)
- F* (first staff, one hundred and second measure)
- P* (first staff, one hundred and third measure)
- F* (first staff, one hundred and fourth measure)
- P* (first staff, one hundred and fifth measure)
- F* (first staff, one hundred and sixth measure)
- P* (first staff, one hundred and seventh measure)
- F* (first staff, one hundred and eighth measure)
- P* (first staff, one hundred and ninth measure)
- F* (first staff, one hundred and tenth measure)
- P* (first staff, one hundred and eleventh measure)
- F* (first staff, one hundred and twelfth measure)
- P* (first staff, one hundred and thirteenth measure)
- F* (first staff, one hundred and fourteenth measure)
- P* (first staff, one hundred and fifteenth measure)
- F* (first staff, one hundred and sixteenth measure)
- P* (first staff, one hundred and seventeenth measure)
- F* (first staff, one hundred and eighteenth measure)
- P* (first staff, one hundred and nineteenth measure)
- F* (first staff, one hundred and twentieth measure)
- P* (first staff, one hundred and twenty-first measure)
- F* (first staff, one hundred and twenty-second measure)
- P* (first staff, one hundred and twenty-third measure)
- F* (first staff, one hundred and twenty-fourth measure)
- P* (first staff, one hundred and twenty-fifth measure)
- F* (first staff, one hundred and twenty-sixth measure)
- P* (first staff, one hundred and twenty-seventh measure)
- F* (first staff, one hundred and twenty-eighth measure)
- P* (first staff, one hundred and twenty-ninth measure)
- F* (first staff, one hundred and thirtieth measure)
- P* (first staff, one hundred and thirty-first measure)
- F* (first staff, one hundred and thirty-second measure)
- P* (first staff, one hundred and thirty-third measure)
- F* (first staff, one hundred and thirty-fourth measure)
- P* (first staff, one hundred and thirty-fifth measure)
- F* (first staff, one hundred and thirty-sixth measure)
- P* (first staff, one hundred and thirty-seventh measure)
- F* (first staff, one hundred and thirty-eighth measure)
- P* (first staff, one hundred and thirty-ninth measure)
- F* (first staff, one hundred and fortieth measure)
- P* (first staff, one hundred and forty-first measure)
- F* (first staff, one hundred and forty-second measure)
- P* (first staff, one hundred and forty-third measure)
- F* (first staff, one hundred and forty-fourth measure)
- P* (first staff, one hundred and forty-fifth measure)
- F* (first staff, one hundred and forty-sixth measure)
- P* (first staff, one hundred and forty-seventh measure)
- F* (first staff, one hundred and forty-eighth measure)
- P* (first staff, one hundred and forty-ninth measure)
- F* (first staff, one hundred and fiftieth measure)
- P* (first staff, one hundred and fifty-first measure)
- F* (first staff, one hundred and fifty-second measure)
- P* (first staff, one hundred and fifty-third measure)
- F* (first staff, one hundred and fifty-fourth measure)
- P* (first staff, one hundred and fifty-fifth measure)
- F* (first staff, one hundred and fifty-sixth measure)
- P* (first staff, one hundred and fifty-seventh measure)
- F* (first staff, one hundred and fifty-eighth measure)
- P* (first staff, one hundred and fifty-ninth measure)
- F* (first staff, one hundred and sixtieth measure)
- P* (first staff, one hundred and sixty-first measure)
- F* (first staff, one hundred and sixty-second measure)
- P* (first staff, one hundred and sixty-third measure)
- F* (first staff, one hundred and sixty-fourth measure)
- P* (first staff, one hundred and sixty-fifth measure)
- F* (first staff, one hundred and sixty-sixth measure)
- P* (first staff, one hundred and sixty-seventh measure)
- F* (first staff, one hundred and sixty-eighth measure)
- P* (first staff, one hundred and sixty-ninth measure)
- F* (first staff, one hundred and seventieth measure)
- P* (first staff, one hundred and seventy-first measure)
- F* (first staff, one hundred and seventy-second measure)
- P* (first staff, one hundred and seventy-third measure)
- F* (first staff, one hundred and seventy-fourth measure)
- P* (first staff, one hundred and seventy-fifth measure)
- F* (first staff, one hundred and seventy-sixth measure)
- P* (first staff, one hundred and seventy-seventh measure)
- F* (first staff, one hundred and seventy-eighth measure)
- P* (first staff, one hundred and seventy-ninth measure)
- F* (first staff, one hundred and eightieth measure)
- P* (first staff, one hundred and eighty-first measure)
- F* (first staff, one hundred and eighty-second measure)
- P* (first staff, one hundred and eighty-third measure)
- F* (first staff, one hundred and eighty-fourth measure)
- P* (first staff, one hundred and eighty-fifth measure)
- F* (first staff, one hundred and eighty-sixth measure)
- P* (first staff, one hundred and eighty-seventh measure)
- F* (first staff, one hundred and eighty-eighth measure)
- P* (first staff, one hundred and eighty-ninth measure)
- F* (first staff, one hundred and ninetieth measure)
- P* (first staff, one hundred and ninety-first measure)
- F* (first staff, one hundred and ninety-second measure)
- P* (first staff, one hundred and ninety-third measure)
- F* (first staff, one hundred and ninety-fourth measure)
- P* (first staff, one hundred and ninety-fifth measure)
- F* (first staff, one hundred and ninety-sixth measure)
- P* (first staff, one hundred and ninety-seventh measure)
- F* (first staff, one hundred and ninety-eighth measure)
- P* (first staff, one hundred and ninety-ninth measure)
- F* (first staff, one hundred and one hundred measure)



*Largo Cantabile*

*Largo Cantabile*

Violino I

Measures 1-12 of the Violino I part. The tempo is *Largo Cantabile*. The key signature is one sharp (F#). The time signature is 4/4. The score includes dynamics such as *P* (piano) and *poco F* (poco fortissimo). It also features trills (*tr*) and phrasing slurs. The notation includes eighth and sixteenth notes, as well as rests.

*Minuetto con molto*

[illegible]

*All' assai*

*All.<sup>o</sup> assai* P cres F P F M<sup>o</sup> DC

The musical score consists of five staves of music. The first staff begins with a treble clef and a common time signature. It features a series of eighth and sixteenth notes, with dynamics marked as *F* (forte) and *P* (piano). The second staff continues the melodic line, incorporating slurs and dynamic markings of *F* and *P*. The third staff shows a more complex rhythmic pattern with slurs and dynamic markings of *P* and *F*. The fourth and fifth staves are characterized by rapid sixteenth-note passages, often grouped in threes (trios) and marked with a '3' above the notes. Dynamics of *F* and *P* are used throughout to indicate volume changes. The score concludes with a final measure on the fifth staff.



*Violino Primo*

13

[illegible]



QUINTETTO

14 *V All.<sup>o</sup> Moderato* *Violino, Primo*

QUINTETTO

The musical score is for the Violino Primo part of a Quintetto, marked *All.<sup>o</sup> Moderato*. It consists of 14 staves of music. The notation includes various dynamics such as *F* (forte), *P* (piano), *cres* (crescendo), and *rinf* (rinforzando). Trills are indicated by *tr*. Fingerings are marked with numbers 1 and 6. The music is written in 3/4 time and G major. The score is a single system, with the first staff starting with a treble clef and a key signature of one sharp (F#).



## 15

Violino Primo 15

*Lento*

*soave*

*poco*

*pp*



*Violino Primo*

This musical score for Violino Primo, page 16, is in 2/4 time and features a series of 14 staves of music. The piece is marked *All.* (Allegretto). The notation includes a variety of musical elements: eighth and sixteenth notes, often beamed together; frequent trills (tr); and dynamic markings such as *P* (piano), *F* (forte), *FF* (fortissimo), and *PP* (pianissimo). The key signature is one flat (B-flat). The score is characterized by its technical demands, including rapid passages and complex rhythmic patterns. The first staff begins with a *P* marking. The second staff has a *P* marking. The third staff has a *F* marking. The fourth staff has a *P* marking. The fifth staff has a *F* marking. The sixth staff has a *P* marking. The seventh staff has a *F* marking. The eighth staff has a *P* marking. The ninth staff has a *F* marking. The tenth staff has a *P* marking. The eleventh staff has a *F* marking. The twelfth staff has a *FF* marking. The thirteenth staff has a *PP* marking. The fourteenth staff has a *cres* marking. The score concludes with a final measure on the fourteenth staff.



Violino Primo

17

Violino Primo musical score, measures 1-16. The score is written on five staves in treble clef with a key signature of one sharp (F#). It features complex melodic lines with many trills (tr), slurs, and dynamic markings including *P* (piano), *F* (forte), and *tr* (trill). The music is highly technical and expressive.

VI  
QUINTETTO

Grave

VI Quintetto musical score, measures 1-16. The score is written on five staves in treble clef with a key signature of one sharp (F#). It features complex melodic lines with many trills (tr), slurs, and dynamic markings including *P* (piano), *F* (forte), *pp* (pianissimo), *cres* (crescendo), *rin* (ritardando), and *tr* (trill). The music is highly technical and expressive.

*Violino Primo*

[illegible]



Violino Primo

19

This musical score page for Violino Primo contains 14 staves of music. The key signature is D major (two sharps). The first system (staves 1-2) features a melody with dynamic markings *P* and *F*, and triplet markings. The second system (staves 3-4) includes the word *Trio* and dynamic markings *P*, *cres.*, and *po F*. The third system (staves 5-6) contains trills (*tr*), a mezzo-forte (*mezo F*) marking, and a *M<sup>to</sup> DC* instruction. The fourth system (staves 7-8) begins with the tempo marking *Presto* and includes dynamic markings *P* and *F*. The fifth system (staves 9-10) features a *solo* marking, a *rin* marking, and a *rin<sup>f</sup>* marking. The sixth system (staves 11-12) includes dynamic markings *F* and *tr*. The seventh system (staves 13-14) includes dynamic markings *P*, *PP*, *F*, *P*, and *PP*.



# CATALOGUE N.º I.

De Musique *VOCALE* Appartenant à M. DE LA CHEVARDIERE rue du Roule à la Croix d'Or A PARIS

Opéra Comiques en Partition	Ariettes Périodiq. de Philidor et Trial.	Recueils d'Airs avec Accompagnement de Guitarre.	Cantailles, de Lefebvre Org.	Ariettes à grand Orqueſtre.	Ariettes du Chevalier d'Herbain
Le Sorcier. . . . . 15	Le portrait d'Am. N.º 1 3	Albanese 4.º . . . . . 9	La Saison des plais. . . 1 16	Ariette d'Hypolite . . . 2 8	Le miracle de Thé. . . 1 4
les parties séparées 5	Le triomphe de la J. 2. 3	Cardon 1.º . . . . . 6	Le Bonheur imprévu. . . 1 16	Le Bonheur incertain. . . 1 16	La Déclaration d'a. . . 1 4
Tomjones. . . . . 15	La petite Anette 3 . . . 3	De Mignaux 1.º . . . . 6	Labence. . . . . 1 16	L'Amour triomphant. . . 1 16	La Légereté. . . . . 1 4
les parties séparées 6	Les rigueurs d'Hort. 4 3	Genti 1.º . . . . . 6	Le Bouquet de l'Amour 1 16	L'Amant inquiet. . . . . 1 10	Le Papillon. . . . . 1 4
Le Bucheron avec part. 16	L'Amour au Village 5 . . . 3	Genti 2.º . . . . . 6	Les Regrets. . . . . 1 16	La Distraction. . . . . 1 16	L'Amour constant 1 4
Le Maréchal part. sep. 15	Le Pere de Famille 6 3	Glachant 1.º . . . . . 6	La retraite de Borée 1 16	Ariette de Leonie. . . . 1 16	La vaine promes. . . 1 4
Le Jardinier part. sep. 15	Le tems des Fleurs 7. 3	Bouleron 1.º . . . . . 6	L'Heureux buveur B.C. 1 16	Le Doux espoir. . . . . 1 16	Les allarmes de l'a. . . 1 4
Sancho pança p. sep. 15	Le retour du Print. 8 3	Hautier 1.º . . . . . 6	Les Bergeries de temp. 1 16	Les charmes de la lib. 1 16	L'inconstance. . . . 1 4
Le Jardinier de Sidon p. 15	L'Amour de toutage 9. 3	Bouleron tri. . . . . 7 4	Les Vœux mutiles. . . . 1 16	L'Espoir flateur. . . . . 1 16	La Volage. . . . . 1 4
L'Amant déguisé p. s. 15	Le Politique 10 . . . . . 3	L'Eloge de la Guitarre. 1 16	La Rose. . . . . 1 16	Le Portrait de Chim. . . 1 16	Le portrait d'Am. . . . 1 4
Blaise le Savetier. . . 15	Les Oiseaux 11 . . . . . 3	Gougelet 1.º . . . . . 6	Delphire. . . . . 1 16	Le Portrait de l'am. . . 1 4	Les Fleurs. . . . . 1 4
Le Cadi dupé p. s. . . 15	Amalie 12 . . . . . 3	Gougelet 2.º . . . . . 6	Sapho. . . . . 1 16	L'Heureux retour. . . . 1 16	Le triomphe de l'a. . . 3
Les Aveux indiscrets. 15	Les Soupirs 13 . . . . . 3	Delauze 1.º . . . . . 6	L'Amour protecteur. . . . 1 16	Leone aria. . . . . 1 16	
Nanette et Lucas p. s. 15	La paix du Boccage 14 3		Le rendez vous. . . . . 1 16	Le Berton Duo. . . . . 1 4	
Anette et Lubin p. s. 15	La Chaine des fleurs 15 3		Le Lever de l'aurore. . . 1 16	La Bergerie inquiète 1 16	
Isabelle et Gertrude p. 15	La Vie champ. 16 . . . . 3		L'Heureux dépit. . . . . 1 16	La Jalouſie. . . . . 1 16	
La Rouerie part. sep. 15	L'Amour absent 17 . . . . 3		La Pensée. . . . . 1 16	Faiseau N.º 1. . . . . 1 16	
Nuette à la Cour. . . 16	L'Image de la guerre 18 3		La raison satisfaite. . . 1 16	Faiseau N.º 2. . . . . 1 16	
La Bohémienne. . . . . 9	Le tems des Jeux 19. 3		Prométhée. . . . . 1 16	L'épreuve. . . . . 1 16	
La Servante maîtres. 9	L'Indifférence 20 . . . . 3		Andromède. . . . . 1 16	La Saison des Bergers. 1 16	
Le Maître de musique. 9	Le matin 21 . . . . . 3		Alalante et Hypomene 1 16		
La Fille mal gardée 9	L'Amant malheur. 22 3		Les Amours villageoises 1 16		
Le Chinois. . . . . 9	Les Plaisirs champ. 23 3		Thamre. . . . . 1 16		
Bertholde à la Ville. . 9	La Bergerie coquette 24 3		Les Vœux exaucés. . . . 1 16		
Le Malin d'Amour. . . 9			L'Amour dévoilé. . . . . 1 16		
Bayoco ou le joueur. . 9			Iphise. . . . . 1 16		
Le Jaloux corrige. . . 9			L'aurore. . . . . 1 16		
Erosine pastorale. . . 9			Coronis B. T. . . . . 3 12		
Le Guy de chêne p. s. 12			Le retour d'Egle. . . . . 1 16		
Le Docteur Sangrado 12			Le Soupçon mal fondé 3 4		
Le Diable à 4. p. s. . . 12					
Les Amours de gonée. 15					
Les Pêcheurs. . . . . 15					
parties séparées. . . . 6					
Tomelte. . . . . 15					
L'aveugle de Palmire 15					
Le Navigateur. . . . . 15					
Julie. . . . . 21					
L'Erreur d'un moment. 15					
Le Soldat magicien. . 15					
Le Serrurier. . . . . 15					
Le Tonnelier. . . . . 15					
Les Femmes vengées 15					
	Ariettes Détachées des Opéra Comiques	Recueils d'Airs avec Harpe	Musique Spirituelle.	Methodes pour la Voix.	Journal d'Airs d'Opera Com. avec Accompagnement
	De Tomon et tonette. . . 1 16	Meyer 1.º . . . . . 6	La Pénitence avec parol. 7 4	David. . . . . 7 4	1.º Volume 1764. . . 12
	De L'aveugle de Palmire. 1 16	Meyer 2.º . . . . . 7 4	Conserve me motet. . . 2 8	Denis. . . . . 7 4	2.º Volume 1765. . . 12
	Du Sorcier. . . . . 2 8	Reuvel 1.º . . . . . 7 4	Affer te Domino Id. . . 2 8	Dupont. . . . . 3 12	3.º Volume 1766. . . 12
	De Tomjones. . . . . 3 8	Meyer methode. . . . 7 4	Quam bonus Id. . . . . 2 8	Dumas. . . . . 6	4.º Volume 1767. . . 12
	Du Bucheron. . . . . 1 16	Hochbrucker 1.º . . . 7 4	Coronate flores Id. . . 2 8	Tarini traité. . . . . 7 4	5.º Volume 1768. . . 12
	Du Marchal. . . . . 1 16	Brühner. . . . . 6	Exultate Id. . . . . 2 8		6.º Volume 1769. . . 12
	Du Jardinier. . . . . 1 16	De Mignaux quatuor. 7 4	Miserere mei. . . . . 2 8		7.º Volume 1770. . . 12
	De Sancho. . . . . 1 16	De Mignaux Idem. . . 7 4	Tecum quo } . . . . . 2 8		8.º Volume 1771. . . 12
	De Blaise. . . . . 1 16		Regina carli } . . . . . 2 8		9.º Volume 1772. . . 12
	D'Anette et Lubin. . . . 3 12		Que madmodum } . . . 2 8		10.º Volume 1773. . . 12
	De la Rouerie. . . . . 3		Nunc dimittis } . . . . 2 8		11.º Volume 1774. . . 12
	Du Cadi dupé. . . . . 1 16		Cantate Domino } . . . 2 8		12.º Volume 1775. . . 12
	Des Amours. . . . . 1 16		O Sacrum } . . . . . 2 8		
	De Nanette et Lucas. . . 2 8		Benedictus } . . . . . 2 8		
	Du Maître de musique. 3		Laudate } . . . . . 2 8		
	De la Serv. maîtresse. . 3		Cantemus Domino } . . 2 8		
	Du Docteur Sangrado. . 1 16		Venite exultemus } . . 2 8		
	Des Prémotions. . . . . 1 16				
	Du Dormeur éveillé. . . 1 16				
	Du Guy de Chêne. . . . 1 16				
	Des Amours de gon. . . . 1 16				
	Du Bayoco. . . . . 1 16				
	D'Isabelle et Gertrude. 1 16				
	D'Ersoine. . . . . 1 16				
	Des Pêcheurs. . . . . 1 16				
	Du Jard. de Sidon. . . . 2 8				
	De L'Amant déguisé. . . 2 8				
	Parodie de Rose et d'Id. 1 16				
	Parodie des Chasseurs. 1 16				
	Parodie du Fermier. . . 1 16				
	Du Navigateur. . . . . 2 8				
	De Julie. . . . . 2 8				
	De L'Erreur d'un m. . . 2 8				
	Du Soldat mag. . . . . 1 16				
	Du Serrurier. . . . . 1 16				
	Du Tonnelier. . . . . 1 16				
	Des Femmes vengées 1 16				
				Recueils d'Airs avec Accompagnement	
				Giappalmi. . . . . 6	
				Recreations de Polin 3 12	
				Leat 1.º . . . . . 6	
				Leat 2.º . . . . . 6	
				Leat 3.º . . . . . 6	
				Leat 4.º . . . . . 6	
				Lefebvre Duo 1.º . . . 3 12	
				Lefebvre Duo 2.º . . . 3 12	
				Lefebvre Duo 3.º . . . 3 12	
				Petite Airs. . . . . 1 16	
				Albanese 4.º . . . . . 9	
				Albanese 5.º . . . . . 9	

M.º les Libraires de Province et autres personnes qui font le commerce de Musique, peuvent s'adresser à M. De la Chevardiere; il envoie dans tout le Royaume et dans le Pays étrangers soit aux Marchands, soit aux Particuliers. Sa Demeure est à Paris. rue du Roule à la Croix d'Or.  
Il paroit chez lui un Journal de musique composé d'une Feuille par semaine avec accompagnement l'abonnement est de 12.º par An et 18.º pour la Province port franc.



# CATALOGUE N<sup>o</sup>. II.

De Musique *INSTRUMENTALE* appartenant à M. DE LA CHEVARDIERE rue du Roule à la Croix d'Or

Sonates à Violon seul		Duo p <sup>r</sup> Flutes		Simfonies periodiq		Simfonies en Œuvre		Quatuors		Concerto de Clavecin	
S. Raphael	7 4	Toeschi	6	Toeschi oboe N <sup>o</sup> 1	2 8	Il Œuvres divers a	9	Filtz 1 <sup>er</sup>	9	Paganini 4 conc.	9
Pugnani 3 <sup>e</sup>	7 4	Richter	6	Filtz oboe N <sup>o</sup> 2	2 9	Stamitz 7 <sup>e</sup> oboe	9	Vachon	9	Pellegrino 4 <sup>e</sup>	12
Vachon 1 <sup>er</sup>	7 4	Dejardins	6	Holtzbour oboe N <sup>o</sup> 3	2 8	Stamitz 8 <sup>e</sup> oboe	9	Ferrari 2 <sup>e</sup>	9	Stamitz N <sup>o</sup> 1	4 4
Stamitz 6 <sup>e</sup>	7 4	De Lusse	6	Filtz oboe N <sup>o</sup> 4	2 9	Cannabich 1 <sup>er</sup> oboe	9	Dencose 1 <sup>er</sup>	9	Stamitz N <sup>o</sup> 2	4 4
Delee	7 4	Mahaut 1 <sup>er</sup>	6	Cannabich oboe N. 5	2 9	Cannabich 4 <sup>e</sup> oboe	12	Toeschi 3 <sup>e</sup>	9	3 Œuvres de Varr	26
Fritz 3 <sup>e</sup>	6	Mahaut 2 <sup>e</sup>	6	Filtz oboe N <sup>o</sup> 6	2 9	Toeschi 1 <sup>er</sup>	12	Toeschi 5 <sup>e</sup>	9	Bach 7 <sup>e</sup>	12
Rambach	6	Granier 1 <sup>er</sup> airs d'opéra	6	Holtzbour N <sup>o</sup> 7	2 9	Filtz 2 <sup>e</sup>	9	Stumpff 6 <sup>e</sup>	9	Fischer	4 4
L'abbé 7 <sup>e</sup> jolis airs	6	Granier 2 <sup>e</sup>	6	Filtz oboe N <sup>o</sup> 8	2 9	Vanmalden 1 <sup>er</sup>	9	Hayden 1 <sup>er</sup>	9	Abel concerto 2 <sup>e</sup>	12
Corelli 3 <sup>e</sup>	9	Granier 3 <sup>e</sup>	6	Abel oboe N <sup>o</sup> 9	2 9	Davene ouvertures	9	Hayden 3 <sup>e</sup>	9	De Magnaux 4 <sup>e</sup> à 4	7 4
Locatelli 6 <sup>e</sup>	9	Granier 4 <sup>e</sup>	6	Filtz oboe N <sup>o</sup> 10	2 8	Arctes Ital. par Dav.	9	Hayden 4 <sup>e</sup>	9	De Magnaux 5 <sup>e</sup>	7 4
L'art de l'archet	3	Granier 5 <sup>e</sup>	6	Beversale N <sup>o</sup> 11	2 9	Gosse 4 <sup>e</sup>	9	Cannabich 2 <sup>e</sup>	9		
Airs pour Mandoline	2 8	Granier 6 <sup>e</sup>	6	Stamitz N <sup>o</sup> 12	2 8	Ferrari 3 <sup>e</sup>	9	Kuffner 3 <sup>e</sup>	9		
Grénemant œuvre 2 <sup>e</sup>	7 4	Granier 7 <sup>e</sup>	6	Brascake N <sup>o</sup> 13	2 9	Stumpff 6 <sup>e</sup> oboe	12	Milchweec 3 <sup>e</sup>	9		
Lolli 3 <sup>e</sup>	7 4	Granier 8 <sup>e</sup>	6	Abel oboe N <sup>o</sup> 14	2 9	Beck 4 <sup>e</sup> oboe	12	Le Bel 1 <sup>er</sup> airs d'op.	9		
Cardon	7 4	Paganelli	6	Bele N <sup>o</sup> 15	1 16	Raver 5 <sup>e</sup>	12	Le Bel 2 <sup>e</sup>	9		
Cardon petits airs	3 12	Lidarti	4 4	De Chambray N <sup>o</sup> 16	1 16	Leemans 1 <sup>er</sup>	12	Le Bel 3 <sup>e</sup>	9		
Jolis airs variés	3	Davene 1 <sup>er</sup>	6	Beck N <sup>o</sup> 17	1 16	Zappa oboe	12	Le Bel 4 <sup>e</sup>	9		
Vanmalden 5 <sup>e</sup>	7 4	Davene 2 <sup>e</sup>	6	De Chambray N <sup>o</sup> 18	1 16	Schwer quintetti	12	Giaman 3 <sup>e</sup>	9		
Senalie 1 <sup>er</sup>	8	Davene airs ital.	3 12	Arctes ital. N <sup>o</sup> 19	1 16	Hayden 13 <sup>e</sup> oboe	12	Bullants 2 <sup>e</sup>	9		
Senalie 2 <sup>e</sup>	8	Davene 2 <sup>e</sup>	3 12	Arctes N <sup>o</sup> 20	1 16	Stamitz lame 9 <sup>e</sup> oboe	12	Richter 4 <sup>e</sup>	9		
Senalie 3 <sup>e</sup>	8	Blavet 1 <sup>er</sup>	6	Arctes N <sup>o</sup> 21	1 16	Fritz 6 <sup>e</sup>	12	Le Bel 5 <sup>e</sup>	9		
Senalie 4 <sup>e</sup>	8	Blavet 2 <sup>e</sup>	6	Arctes N <sup>o</sup> 22	1 16	Abel 10 <sup>e</sup>	12	Abel 3 <sup>e</sup>	9		
Senalie 5 <sup>e</sup>	8	Blavet 3 <sup>e</sup>	6	Menciani N <sup>o</sup> 23	1 16	Bocherini 15 <sup>e</sup> sextuor	12	Beck 2 <sup>e</sup>	9		
Dejardins 5 <sup>e</sup>	6	Fischer Duo	6	Philidor N <sup>o</sup> 24	1 16			Hayden 2 <sup>e</sup>	9		
Dejardins 7 <sup>e</sup>	6	Granier 9 <sup>e</sup>	6	Cannabich N <sup>o</sup> 25	2 8			Signoretti 3 <sup>e</sup>	9		
Dejardins 8 <sup>e</sup>	6	Granier 10 <sup>e</sup>	6	Toeschi N <sup>o</sup> 26	2 8			Demignaux 3 <sup>e</sup>	7 4		
Dejardins 9 <sup>e</sup>	6	Grénemant 1 <sup>er</sup>	3 12	Philidor N <sup>o</sup> 27	2 8			Vanhal 21 <sup>e</sup>	9		
Bocherini	7 4	Grénemant 2 <sup>e</sup>	4 4	Cannabich N <sup>o</sup> 28	2 8			Hayden 22 <sup>e</sup> quintett	12		
Frizeri mandoline	7 4	Patoni 1 <sup>er</sup>	6	Stumpff N <sup>o</sup> 29	2 8			Bocherini 17 <sup>e</sup> quint.	12		
Cardon 2 <sup>e</sup> jolis airs	3 12	Patoni 2 <sup>e</sup>	6	Holtzbour N <sup>o</sup> 30	2 8			Airs des Femmes veng.	6		
Kammel 10 <sup>e</sup>	7 4	Patoni 3 <sup>e</sup>	6	Stumpff N <sup>o</sup> 31	2 8			Airs de Julie 2 <sup>e</sup>	6		
		Gosse Duo	4 1	Toeschi N <sup>o</sup> 32	2 8			Airs de la Rosière 3 <sup>e</sup>	6		
		Kruff	6	Cannabich N <sup>o</sup> 33	2 8			Airs du Magnifique 4 <sup>e</sup>	6		
		Vanderagen Clarinettes	6	Raver N <sup>o</sup> 34	2 8			Airs d'Henry 4 <sup>e</sup>	6		
				Cannabich N <sup>o</sup> 35	2 8			Airs de la Colonie quint	9		
				Filtz N <sup>o</sup> 36	2 8			Airs de la Bonne Fille	6		
				Pugnani N <sup>o</sup> 37	2 8			Airs de la belle Arcene	6		
				Gosse N <sup>o</sup> 38	2 8			Breval 1 <sup>er</sup>	9		
				Toeschi N <sup>o</sup> 39	2 8			Bocherini 21 <sup>e</sup> quintetti	9		
				Filtz N <sup>o</sup> 40	2 8						
				Galuppi N <sup>o</sup> 41	1 16						
				Filtz N <sup>o</sup> 42	1 16						
				Lustren N <sup>o</sup> 43	1 16						
				Filtz N <sup>o</sup> 44	1 16						
				Gaulen N <sup>o</sup> 45	1 16						
				Exhalt N <sup>o</sup> 46	1 16						
				Galuppi N <sup>o</sup> 47	1 16						
				Gosse N <sup>o</sup> 48	1 16						
				Richter N <sup>o</sup> 49	1 16						
				Scolari N <sup>o</sup> 50	1 16						
				Galuppi N <sup>o</sup> 51	1 16						
				Enderle N <sup>o</sup> 52	1 16						
				Galuppi N <sup>o</sup> 53	1 16						
				Enderle N <sup>o</sup> 54	1 16						
				S Martini N <sup>o</sup> 55	1 16						
				Holtzbour N <sup>o</sup> 56	1 16						
				Jemely N <sup>o</sup> 57	1 16						
				Toeschi N <sup>o</sup> 58	2 8						
				Vanmalden N <sup>o</sup> 59	2 8						
				Banham N <sup>o</sup> 60	2 8						
				Richter N <sup>o</sup> 61	2 8						
				Toeschi N <sup>o</sup> 62	2 8						
				Cannabich N <sup>o</sup> 63	2 8						
				Toeschi N <sup>o</sup> 64	2 8						
				Gosse N <sup>o</sup> 65	2 8						
				Cannabich N <sup>o</sup> 66	2 8						
				Hayden N <sup>o</sup> 67	2 8						
				Bach N <sup>o</sup> 68 concert	3 12						
				Airs d'Harmonie pour							
				Les Régiments a. 6 <sup>e</sup>							
				1 <sup>er</sup> Recueil d'airs de la Colon	6						
				2 <sup>e</sup> Suite	6						
				3 <sup>e</sup> Suite	6						
				4 <sup>e</sup> Suite	6						

M<sup>rs</sup> les Libraires de Province et autres personnes qui font le commerce de Musique peuvent s'adresser à M. De la Chèvre diere; il envoie dans tout le Royaume et dans le Pays étrangers soit aux Marchands, soit aux Particuliers. Sa Demeure est à Paris, rue du Roule à la Croix d'or.